

LITERATURE AS A MAGICAL EXPERIENCE FROM THE PERSPECTIVE OF AESTHETICS AND CULTURAL ANTHROPOLOGY

Summary

The dissertation is an attempt to take a stance on the phenomena which occur in contemporary culture and art and are diagnosed as the reverse process to the Weber's disenchantment of the world, at the same time indicating the mythicality and illusoriness of the modern rational systems.

The aim of the dissertation is to work out a new tool for examining products of art, in particular literary texts. It is supposed to be a tool for aesthetic research understood as aesthetics, understood broadly, in an interdisciplinary way, enabling to situate a given work in a broad cultural context.

The suggestion to present magic in terms of experience is an answer to the widely disputed by philosophers and anthropologists contemporary crisis of experience.

The ability to trigger the transformation of meanings within given symbolic systems and causing permanent changes of those systems without references to transcendence is a special feature of magical experience. Art is recognized as the inheritor of the former integral way of experiencing, strongly connected with the *sacrum*. Magic, defined by me in opposition to a set of objects or rules, constitutes a kind of action, hence experience seems the most suitable category to describe it:

Magical experience has been treated as provoking reflection on new dimensions of aesthetic experience. Interpreting such experience from the position of cultural anthropology may point to some of its intersubjective features and to their dynamics at the moments of changes of the cultural paradigm. Showing how the changes in the way of thinking and the representation-related image of the world in art and reality create ambivalence in placing a subject may be the cause for research on the types and changes of culturally shaping subjectivities.

The basis of the analysis is the experience of literature and the worlds depicted by it as the staging of emotions. Literature, presented as in a transformational model, in the framework of which a new semantic order is created, gives the possibility of a radical change of the cognitive perspective. Literary fiction is presented as a laboratory of reality serving for experimenting with different ways of cognition and alternative ways of action, thanks to its connections with myth, rhetoric, technique.

The aesthetic approach to magic proposed by me is to create some space for the transformation of meanings between art, i.e. output, practice and philosophical theory. These fields can become a point of reference for one another and can supply meanings for creative transformations and interpretations.